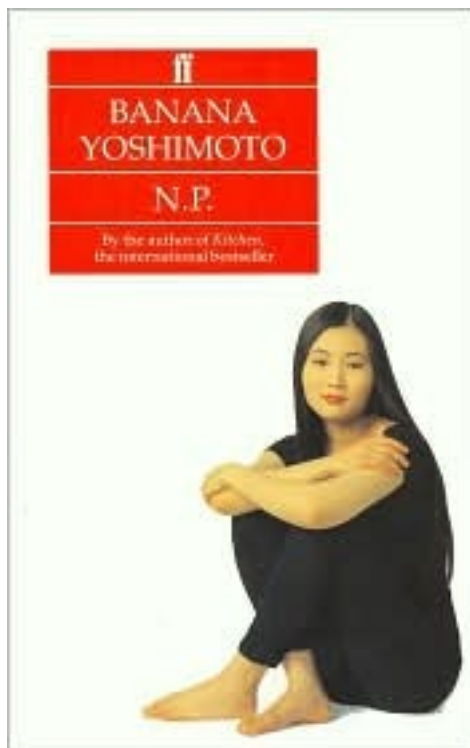


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# Banana Yoshimoto

## N.P.



Title: N.P.

Author: Banana Yoshimoto

Format: Mass Market Paperback

Language: English

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Publisher: , 1098255600

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## Description

In *N.P.*, Banana Yoshimoto's enchanting novel of uncanny subtlety, style, magic, and mystery, a celebrated Japanese writer has committed suicide, leaving behind a collection of stories written in English. But the book, itself titled *N.P.*, may never be published in his native Japan: each translator who takes up the ninety-eighth story chooses death too—including Kazami Kano's boyfriend, Shoji. Haunted by Shoji's death, Kazami is inexorably drawn to three young people whose lives are intimately bound to the late writer and his work. Over the course of an astonishing summer, she will discover the truth behind the ninety-eighth story—and she will come to believe that “everything that had happened was shockingly beautiful, enough to make you crazy.”

## Insightful reviews

Iz: I was unsure how to rate *N.P.*, because I might have given it a better rating if I had read it at another time, in the 90s or when I was a teenager. I think maybe to me something was lost in translation - the short, matter-of-fact sentences didn't really engage me in the story or the characters. And there was a mistranslation: the word stepbrother is used when in the context of the story we see that she means half brother, as they are related by blood and have the same father.

It's always a bit strange as well to see characters talk about uncomfortable topics (like incest and suicide in this book) as if they were nothing out of the ordinary. The main character even points out that

*"The man's love for her as a daughter and as a woman are one and the same, and this powerful feeling expands to fill the whole universe. It's uplifting."*

I'm not at all saying that people shouldn't write about incest, but I felt that the way it was written alienated me a bit. But it was really the last sentence of the book that made me think I really didn't get the point:

*"Everything that had happened was shockingly beautiful, enough to make you crazy."*

I didn't feel it.

Trin: Banana Yoshimoto features on a lot of Japanese literature recommendations lists. My theory is that these recs just like the idea of endorsing an author whose (assumed) name is Banana. Because wow, this book was *awful*. College creative writing class awful, by which I mean trying really hard to be edgy, but in fact incompetent. Yoshimoto throws a lot of ingredients into the pot: suicide! Incest! Faux lesbianism! But she doesn't *do* anything with any of them—just leaves them to ostentatiously simmer, as if to say, “Do you see what I'm cooking

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with here? I've got people offing themselves, and some [Flowers in the Attic](#) action, and women who might, maybe, like to experiment! Aren't I *extreme*?"

I should have known that anybody who decides to call herself "Banana" would be trying too hard.

-Marimar-: El libro me ha encantado, me ha confirmado una vez más que los japoneses tienen una manera distinta y maravillosa de ver el mundo, así como de describirlo y plasmarlo en sus libros.

Envidio su capacidad de aceptar a personas que son "diferentes", como Sui, y de saber apreciar sus virtudes por encima de sus defectos, y siempre me llama la atención como determinados temas que en otras culturas son tabú, ellos los "aceptan" con más facilidad. El libro, aunque no cuente una historia apasionante, tiene unos personajes únicos y para mí ha sido una gozada leerlo.

Alta: I had learn Asleep, which was once very good, yet N.P. is extra immature. It has in common with Asleep a dreamy atmosphere, yet in N.P. this surroundings is extra contrived. The unconventional is made in general of scenes that ensue in enclosed spaces--dialogues among the protagonists. It is a stable premise, so far as I'm concerned, however the challenge is that the radical does not dwell as much as its premise. One has the sensation that we're imagined to be interested by the characters and their incestuous relationships within the comparable means that the narrator is. We're informed many times how "weird" the characters are, and the way uncanny "this all seems," however the truth is that the characters are a ways too normal. The descriptions of the new summer season are the simplest part. I will be able to see why the writer is the sort of sensation in Japan--there is an indisputable expertise in those pages. She walks an exceptional line among critical artwork and pop culture, yet in any case she is in the direction of the latter.

Dasha H: This used to be a very bizarre ebook for me. I guess it used to be intended to be surprising and ground-breaking yet wasn't and that I ended up feeling extra harassed than appalled or thrilled. The tale was once going nowhere, it is a bit difficult to retell the plot, if there has been one. There was, in fact, a given scenario the characters locate themselves in and their other ways of facing it, methods of having out of it. The characters themselves have been two-dimensional, as in you can most likely think them from the author's descriptions yet cannot fathom current in genuine life. And that I confess, by means of the top I used to be so tired of the characters and their matters I'd have skipped a number of pages so anything might have been lost...But I feel I will be able to stay with that.

D: I learned this whilst I used to be at uni, however it used to be a type of books I used to be too younger (by then) to truly appreciate. I used to be searching through my outdated books and pondering if I may still provide them a re-read whilst I stumbled upon my reproduction of this. I keep in mind considering Kitchen was once lots higher than N.P., and that I puzzled if I'd imagine an analogous now. It's different, and there are certainly extra dangers in N.P. than in Kitchen. And since I am completely into the 0 break out games, I discovered such a lot of themes the following that appealed to me: the doomed, otherworldly Sui who simply desired to have a contented story. Sui's half-brother and lover Otohiko, a slightly stolid younger guy who

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was once stuck wittingly in Sui's downward spiral. Saki, Otohiko's dual sister, nearly untouched by means of her family's tragedies (or in simple terms simply because she would not convey how a lot it impacts her). And finally, Kazami, the observer and infrequently reluctant confidant to Sui. Who falls in love with Sui within the end. How within the end, Otohiko and Kazami locate a few convenience with each one other, either one of them who've survived the terrifying feeling of being in love with a girl who most likely shouldn't ever were born within the first place. lately i have been longing for introspective and existential novels, the virtually nihilistic form of introspective novels that the japanese can write to very well, and i am completely happy I picked this up again. it is whatever that you just learn since you desire it, at a definite aspect in time.

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